

Van Daalen-Farmer Organ Dedication
&
Inaugural Recital

Holy Cross Episcopal Church
Valle Crucis, NC

Music makes people kinder, gentler, more staid, and reasonable...for besides theology, music is the only art capable of affording peace and joy of the heart.

Martin Luther

Let the word of Christ dwell in you richly...and with gratitude in your hearts sing songs and hymns and spiritual songs to God.

Colossians 3:16

There let the pealing organ blow,
To the full-voiced quire below,
In Service high, and Anthems clear
As may, with sweetness, through mine ear,
Dissolve me into ecstasies
And bring all heaven before mine eyes.

John Milton

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From the Organ Committee Chair: Robin Byerly

The Organ Committee was assembled at Holy Cross well over ten years ago to investigate options for a new organ to replace our aging and ailing electronic Allen organ. Although a pipe organ was always our most desired solution, cost and environmental conditions were considered to perhaps be prohibitive. A wide number of options were explored as committee members traveled to several churches to play, hear, and assess different organs and their church configurations. In this quest, drawings and estimations were constructed by architect Dennis Lehmann and potential organ builders. The discovery and acquisition of the van Daalen organ, its restoration and installation, mark the fruitful end of a long search and a true gift from God. We are thankful to the hard work of committee members over the years – Donna Littlejohn, Ralph Tilden, Max Smith, Jeannie Robinson, Elaine Kallestad, Dennis Lehmann, Andrea McDonough, Larry Byerly, Junior Wardens of the Church, and most especially, Joby Bell, Organ Committee member and Consultant.

Dedication and Inaugural Recital

The van Daalen-Farmer Organ

Joby Bell
Organist

Sunday, the fifteenth of May, 2011
At 4:00 in the afternoon
Holy Cross Episcopal Church
Valle Crucis, NC

WELCOME
Dedicatory Prayer

Father John Shields
Interim Rector, Holy Cross Church

INTRODUCTION OF JOBY BELL
Elaine Kallestad
Organist and Music Director, Holy Cross Church

The Recital

Sinfonia from Cantata 29, "We thank thee, Lord"

Johann Sebastian Bach
(1685-1750)

This delightfully sparkling piece began life as the Prelude to the Third Partita in E for solo violin. Later on, Bach reworked it for organ and small orchestra as the prelude to a new cantata to celebrate the seating of the Town Council of Leipzig in 1731. (Judging from Bach's title, those town elections must have gone well.) This piece has been transcribed countless times for organ solo. I play my own version assembled from my favorites.

Variations on "Est-ce Mars, le grand dieu des alarmes"

Jan Pieterszoon Sweelinck
(1562-1621)

With a title like "Is that Mars, the great god of battles I see?" one might expect all manner of bombast. But neither the text of that folksong nor Sweelinck's treatment of the melody is particularly warlike. The narrator in the anonymous text, while gazing at the heavens, changes his mind over what he sees, and he decides by the fifth stanza that all heavenly visions are outshone by the Sun (which has apparently smiled upon France lately), and he therefore changes his song to a prayer for continued good health for the royalty, probably Louis XIII's sister. That is quite a detour from the first words of the text! In Sweelinck's treatment the charming, non-warlike melody is given seven equally charming variations. Sweelinck does not present the theme by itself; he begins with his first variation.

Organbook III, Jig for the Feet (Totentanz)

William Albright
(1944-1998)

Albright demonstrates his uncanny understanding of the organ's resources in his *Organbook* series. The pieces in these collections are short studies exploiting the organ's tonal properties and the player's abilities. Albright states specifically that they are written for smaller instruments, although they certainly may be played on larger ones. The music is often angular, sometimes humorous, certainly difficult, and worthy of a place among the greatest of American organ music. Albright's titles are self-explanatory, but his methods of achieving the sense of those titles is ingenious indeed. The *Jig for the Feet*, subtitled "Dance of Death" is exactly that!

Praeludium (Toccata) in E, BWV 566

Johann Sebastian Bach
(1685-1750)

Bach developed preludes and fugues as separate stand-alone entities, unlike our modern practice of playing them as sets. However, Bach inherited a musical style of connecting multiple prelude- and fugal-type passages together in a single piece, usually given the general title "Praeludium," of which the *Praeludium in E* is a fairly early example of Bach's homage to that earlier style. But of course, he infuses it with his own genius, stretching the length of the various sections, adding to the sophistication of the counterpoint, and stretching the distance that the harmonies stray from the home key of E. The sections are easy to recognize when they come along: virtuosic prelude, cheerful fugue, virtuosic interlude, stately fugue, virtuosic finish. This piece is often called "Toccata." Titles were quite interchangeable long before Bach; listeners always expected some juxtaposition of fanciful prelude with stricter fugue, no matter the titles.

Cantabile

César Franck
(1822-1890)

Of Franck's twelve large works for organ that cemented the French Symphonic style of organ composition, the *Cantabile* is the shortest and arguably the pithiest. A single theme is played three times: once in the soprano range, once in the tenor range, and after a brief buildup, once in canon between soprano and bass, all accompanied by lush chromatic harmony. Beautiful melody, harmonic foray, buildup, and cooling off to a satisfying conclusion – all in only five pages.

Suite Gothique

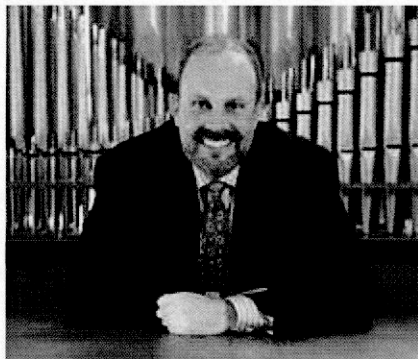
Léon Boëllmann

Introduction-Choral
Menuete gothique
Prière à Notre-Dame
Toccata

Boëllmann's *Suite Gothique* is his most often played organ piece. In terms of the then-prevailing French style of longer "symphonies" for organ solo, this Suite is a set of miniatures. The work moves immediately from its modal Introduction to the exciting Menuet. The brief, soothing Prière gives way to the aggressive Toccata, which begins sinisterly and proceeds to a final triumphant flourish in C major.

The Concert Artist: Dr. Joby Bell

Dr. Joby Bell is an active and sought-after recitalist, clinician, teacher, and collaborative organist. His performances have been at the invitation of numerous chapters and conventions of the American Guild of Organists, the Victoria Bach Festival, the Houston Masterworks Chorus, the Washington National Cathedral, and the Conferences on Worship and Music at Montreat Conference Center, NC. His concertizing throughout the United States has met with high acclaim, while his performances abroad have been enthusiastically received in Paris, Chartres, London, and throughout Scotland, Romania, and Hungary.



Dr. Bell has served the American Guild of Organists as a faculty member of Pipe Organ Encounters for young people, as dean of the Houston (Tex.) and Boone (N.C.) chapters, and most recently as director of the National Young Artists Competition in Organ Performance. His work with the Competition was informed by his expertise as a performer and teacher and by his own experience in garnering the Audience Prize and Second Prize in that Competition in 2000. Since 2004, he has served on the faculty of the Hayes School of Music, Appalachian State University, where he teaches organ and sacred music studies. His teaching specializes in memorization and practice techniques, service playing, choral accompanying, and maintaining grace under pressure. Dr. Bell currently serves as Organist for the First Presbyterian Church of Lenoir, NC.

Joby Bell attended high school at the North Carolina School of the Arts, where he studied piano with Marian Hahn and Robert McDonald. He earned the Bachelor of Music degree in organ and piano from Appalachian State University and the Master of Music and Doctor of Musical Arts degrees in organ from Rice University. His teachers include H. Max Smith and Clyde Holloway, organ, and Rodney Reynerson and Allen Kindt, piano. His dissertation, "The Grand Organs of Notre-Dame and Saint-Sulpice, Paris: The *Magna Opera* of Aristide Cavaillé-Coll and a Critical Comparison of Their Alterations," explores these important instruments' tonal relationships and the subsequent changes made to them.

Dr. Bell previously served as Associate Director of Music at the Church of St. John the Divine and as Organist at St. Philip Presbyterian Church and First Presbyterian Church, all in Houston. He also served as a vocal coach/accompanist at St. Agnes Academy, Strake Jesuit College Preparatory, and Houston Baptist University.

Organ Specifications

GREAT, exposed

Rohrflute	8'	56 capped metal pipes
Octave	4'	56 open metal pipes
Quintadena	4'	56 capped metal pipes
Blockflute	2'	56 open metal pipes
Mixture	IV	224 open metal pipes
Brustwerk to Great by drawknob & reversible toe lever		

BRUSTWERK, enclosed with movable doors by Swell pedal

Gedackt	8'	56 capped pipes
Spillflute	4'	56 pipes
Principal	2'	56 open metal pipes
Quint	11/3'	56 open metal pipes
Schalmey-Regal	8'	56 metal reed pipes
Tremulant		

PEDAL

Bourdon	16'	32 wood pipes, in façade 1-6
Great to Pedal	8'	drawknob & reversible toe lever
Brustwerk to Pedal	8'	drawknob & reversible toe lever

Zimbelstern (*Added by Farmer*) 9 brass bells

The oak organ case is 15' high, 9'8" wide, and 31" deep.

The blower is contained in a separate box, outside at the rear of the case.

The keyboards and pedalboard area attached at the lower front center.

The instrument has mechanical key and stopaction.

11 Stops, 14 Ranks, 760 pipes

From the Organ Restorer: Mr. John Farmer

It has only been fairly recently that going "green" has gained widespread acceptance in this country. Our founding fathers, however, practiced this concept in their time without a second thought – recycling kitchen scraps to feed the chickens or adding to the compost pile, reusing wooden beams from an old barn to build another new one, repairing a small hole in that perfectly good pair of socks rather than buying new. Being frugal and mindful of how their resources were used did save them money. But work done under that philosophy also tended to be done well, which is why we have chairs and tables and houses and pipe organs built many years ago still in use today.

So let no one think this 34 year old organ is any less than that of a brand new pipe organ. Newness alone does not guarantee quality (see auto lemon laws) nor does age (see outhouse). Indeed, in the organ world an instrument under 100 years old is just getting its second wind. Mr. van Daalen was a first-rate craftsman and built this organ with every expectation that it would last for generations. With regular maintenance, it will outlast us all, giving musical expression in times of joy or sorrow to enhance the worship of the faithful.

Lest you have the impression John Farmer undertook this project single-handedly, I must gently correct you. By the very nature of their size, building or rebuilding pipe organs is a team effort with each person giving to the work their particular skill, be it woodworking, metalworking, painting, mechanical/electrical, gilding, pipe voicing or tuning. So let me thank my staff at J. Allen Farmer, Inc.: Chuck Daubert (foreman), Karon Daubert, Kristin Farmer and Andrew Ridgell for their dedicated and fine work on this project.

Lastly, let me also thank in particular, Elaine Kallestad, for her persistence of vision throughout this journey, Lawrence Byerly for his considerable administrative skills and the amazing Dennis Lehmann whose drawings turned a Danish modern organ case into an instrument that "looks like it's always been there."

The Organ Restorer: John Allen Farmer
Pipe Organ Builders, Winston-Salem, NC

Celebrating its 32nd year in business, the Farmer workshop is engaged in the building of new pipe organs, the rebuilding of existing instruments and the restoration of historic 19th and early 20th century American organs. To date, this group has completed over 35 new and restored instruments for churches across the eastern seaboard. The workshop, a handsome post and beam barn in the woodlands of the Piedmont, provides an old-world work environment for the dedicated group of five skilled artisans and cabinetmakers. Careful attention to detail, quality workmanship, and tonal refinement are hallmarks of this nationally respected firm.

This company's more notable projects include the restoration of the oldest pipe organ in South Carolina (circa 1830 for Liberty Hill Presbyterian Church), a major installation in Asheville, NC for the Biltmore Estate (1916 E. M. Skinner in the Great Banquet Hall), and a new mechanical instrument for St. Timothy's Episcopal Church, Winston-Salem, NC. In 2001, the firm was awarded the Curator of Organs position at North Carolina School of the Arts and Salem College. The Farmer Organ Builders' work has been featured in *Southern Living* magazine, *The Diapason*, as well as various regional newspapers and music journals.

Although spending the majority of his childhood in the North, Mr. Farmer considers himself a "replanted Southerner", since his birthplace is Shreveport, Louisiana. During high school, John studied organ, piano, french horn, cello and musical composition at Rollins College in Winter Park, Florida and then continued his formal organ training at Stetson University under the direction of Dr. Paul Jenkins.

Mr. Farmer began his apprenticeship with organ builder Fritz Noack of Massachusetts in 1969. The next ten years he spent as a journeyman builder working with Mr. Noack, Bozeman-Gibson & Co. in New Hampshire and John Brombaugh & Associates in Oregon, before establishing his own company, J. Allen Farmer, Inc. of Winston-Salem, North Carolina in 1979.

John lives with his wife, Kristin Gronning Farmer, church musician and recitalist, and daughter, Hanna Kathleen, now in her 3rd year of undergraduate studies at Appalachian State University. He is an active member of the Organ Historical Society, the American Guild of Organists, the American Institute of Organ Builders and the International Society of Organ Builders.

From the Holy Cross Organist: Elaine Kallestad

The van Daalen-Farmer organ at the Church of the Holy Cross is a remarkable instrument with an interesting past. The organ graces the nave of the sanctuary, standing firmly as a testimony of history and above all, faith.

Originally built in 1977 by Jan van Daalen in Minneapolis, Minnesota, the organ was designed for St. Philip the Deacon Lutheran Church in Plymouth, MN. As that church grew, the decision was made to purchase a larger instrument. The van Daalen organ was subsequently sold in 2005 to Bethel Lutheran Church in Rochester, MN for use as an interim organ. In January 2008, Bethel listed the organ in a classified advertisement in a national, denominational publication.

Shortly after beginning my position as Organist at Holy Cross, I was informed about the need for a new organ. Indeed, an organ committee had been formed some time earlier with the goal of replacing the deteriorating electronic instrument. That every element in the 2008 purchase of this instrument should come together as it did is truly the work of the Lord! From the sighting of the ad, to the representation of the organ committee and consultants, to the eventual transfer and re-building of the instrument, this organ is a witness to "faith in action".

Jan van Daalen built this fourteen rank, eleven stop, mechanical action instrument in a Scandinavian design. While its original light oak casework and green façade pipes were a pleasant match for the organ's first location, these very properties would undergo significant design changes in order to reside at Holy Cross. John Allen Farmer refurbished the organ to match the historic framework of the Holy Cross church.

Moreover, from the new staining of the casework, to the new pedal and case towers, to the detailed motifs and façade painting, the organ appears to be historically Anglican. The instrument makes an impressive impact within the Holy Cross sanctuary; and we are thankful to John Farmer, his wife, Kristin, and parishioner-architect, Dennis Lehmann, for this stunning visual transformation.

Tonally, the organ has a wonderfully rich blend which greatly enhances our worship. The organ's resonance and clarity have vastly improved not only congregational singing, but also the expressive appeal of music in worship. Preludes, postludes, choral anthems, Episcopal hymns and liturgy truly seem to "come alive" with these pipes; even more so with the use of the special Zimbelstern!

For the organist, this instrument is a joy to play; though it remains an organist's organ. Careful attention and forethought to registration is an absolute "must". The yield, however, is secure technique, strength of muscle, and mastery of the King of Instruments. Together with the clergy, the choirs, and congregation, we offer our very best praise to God.

Thanks to the perseverance of our organ committee, the guidance of former Rector John Zellner, the abilities of John Farmer, and the blessings of the Lord, we are graced with this fine instrument. It stands as a testimony to faith, and a realization of multiple dreams over many years of prayer.

From the Architectural Consultant: Dennis Lehmann

This day is truly a day of celebration with the dedication of the first pipe organ installed in the sanctuary of the Church of the Holy Cross. As a member of the Organ Committee, my thoughts and wishes are with other members and those in the congregation whose dreams have now come to fulfillment after many years of hopes, planning, and prayers. The true, pure sound of a pipe organ was found years ago to be a moving musical instrument. The van Daalen organ, in its new home, will lead the choir and congregation in worship and praise for many years to come. The size of our pipe organ required particular design and drawings illustrating how its setting and appearance would blend in with the beauty of the church and in keeping with the style of the English country church. To accommodate the size and proper placement of the organ, the chancel choir area required expansion by moving the pulpit and lectern area forward. New railings were designed and constructed to match. This craftsmanship was done by Mark Lehmann. The original design of the organ was contemporary Scandinavian, which, with its four-pointed top, presented a design challenge since there are no similar straight-line configurations in the church. In redesigning the top of the organ to make its appearance more in keeping with its new surroundings, I was inspired to retain the original upper casing by adding oak cornice and molding trim to give it a more appropriate English look that would blend with the paneling around the church. With a close look, you can see the original four-point top of the organ case. Lighting was added to provide both accent-illumination of the organ, as well as additional lighting for the organ area. Bill Welch painted the arch above and behind the organ and took advantage of the construction period to add insulation and cover the gaps above the rear stained-glass window with boards stained to match the paneling. With the redesign of the organ top, staining of the wood to match its surroundings, and major, yet subtle additions to the chancel area, the goal of making the organ blend comfortably within its new setting has been achieved. It will grace Holy Cross Church for many years to come. Thanks be to God.